

A decorative border surrounds the central text, featuring stylized leaves and clusters of small berries or grapes.

THE RISOP

1914-

Compliments of

Wilhelmina R. Babcock

THE RISOD

PUBLISHED BY THE ATHLETIC ASSOCIATION

OF THE

Rhode

Island

School

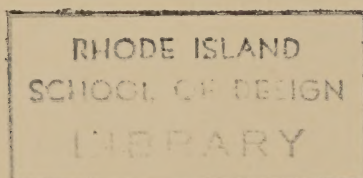
Of

Design

MAY, 1914



TO
HENRY HUNT CLARK
HEAD OF THE DESIGN DEPARTMENT FOR ELEVEN YEARS
THIS BOOK IS RESPECTFULLY DEDICATED



THE SPIRIT OF THE RISOD

The reader of this publication will find much of interest, both humorous and serious, artistic and in the spirit of caricature. There will be the personal interest in the individual members of the student body, and in addition that in the varied activities, social and artistic, which characterize the work of the year.

But through it all there runs another interest: an underlying spirit of loyalty to the School of Design and its teachers, and appreciation of what both are doing to develop talent and to offer encouragement.

Such publications as the present one breathe the spirit of youth, of gentle satire, and of kindly humor.

A book of this nature means to the students a remembrance of pleasant hours and of many friends. For the general public it recalls their own pleasant schooldays and increases their interest in the present student body. To the institution it is the expression of those who realize the opportunities presented to them through its work. Especially to those responsible for the existence and present honored position of the School it means a feeling of pride that every year so many students of talent are seeking instruction in its halls.

There is an old story about the early days of the Plymouth Colony, and of a certain worthy Puritan who was brought to trial before the town fathers, charged with reckless expenditure of public funds. His crime consisted in constructing a highway in a westerly direction for a distance of some twenty-five miles into what was then the wilderness. The Puritan town fathers could not see how the settlement could ever grow to such an extent as to call for the use of this road throughout its length. To-day the road, much extended and far from straight, runs west to the Pacific Ocean.

Therefore, kind reader, peruse these pages with care and appreciation, for those responsible for the present book may some day be famous as artists, architects, designers, teachers or craftsmen. With care, I repeat, so that due regard may be given for the effort expended, and with appreciation of the whole-souled attempt of the student body to make the Risod for 1914 worthy of the School.

L. Earle Rowe.



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- AUGUSTUS FOSTER ROSE,
Departments VII, VIII.



Standing — ANTHONY, FLYNN, JAMIESON, KENDALL, CULL, JAGOLINZER, ZETTERSTROM, HAZARD, COMBE.
Seated — WARD, CARLBORG, BABCOCK, THACKERAY, SANDERS.

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SCHOOL SONG

Air: Austrian National Hymn

Hail, we hail thee, Alma Mater!
Listen to the songs of praise
Of thy children gathered 'round thee;
Hear, O hear, the echoes raise.
Alma Mater, 'round thine altar
Gather we, before thy shrine,
Take the gifts we humbly offer,
Mother fair, School of Design.

Lovingly you guide, protect us,
Ruling all with gentle sway,
Making our lives free and noble,
Showing us the better way.
Pointing out the paths of beauty,
Always helping as we climb—
Strengthen and be with us ever,
Mother dear, School of Design.

When we leave thy fond protection,
Enter on the toils of life,
O, be with us, fairest Mother,
And for thee we'll win the strife;
Win, and coming back victorious,
All our laurels shall be thine.
In thy crown we'll proudly wreathe them,
Mother true, School of Design.

Mildred Hawes Glines.

SENIOR ROLL

HILDA ALLWOOD
ERNEST EDWIN ANTHONY
HORATIO WARREN BISHOP
HELEN WILBUR BROWN
MARIAN LOUISE COMBE
JOSEPH BOMS THORNLEY COOP
HARVEY WHITNEY DENNIS
WILFRED ISRAEL DUPHINEY
DOROTHY EDDY
WILLIAM DAVID FALES, Jr.
CHARLES HOWARD FLETCHER
HOWARD FRANCIS FLYNN
JOSEPHINE OLEA GAUTHIER
IRVING SAMUEL GORMAN
RALPH WILLIAM GRANT
JOSEPHINE PHILLIPS HAGAN
ALBERT HERMAN HAINSWORTH
BEATRICE LILLIAN HALL
LeROY TAYLOR HAZARD
RAYMOND LeROY HILL
VENA JOAN HURD
DORIS CAROLYN HUXFORD
ANNABELLE SARAH KING
LLOYD BARBOUR LANGWORTHY
CARL GUSTAF LARSON
LESLIE BLAKE LOVERING
JOHN JOSEPH McGAULEY
RALPH EDWARD MILLER
CLARA KATHERINE NELSON
JENNIE BINDLEY PAYNE
MONROE WINDSOR RAMAGE, Jr.
IRVING RANSOME ROWE
WILLIAM MARTIN TILTON
MARJORIE LYNDON WARD



A
PAGE
OF
GOOD
SPORTS



THE MUSEUM

Almost all the museums in America have started with noble gifts of art collections and it has been the first duty of their trustees to enlarge and to care for them.

In our own Rhode Island School of Design the work of instruction was first taken up. It was the hope of the founders of the School that beauty and good work might by its aid enter into all the great industries of Rhode Island, and, wrought into painting and sculpture and architecture, bring happiness and delight into its homes.

The Trustees found that it was necessary to show what was beautiful if they would teach students to create it. Beginning with casts of the sculpture of the Greeks, which is still the inspiration of the modern world, they added the collection of autotypes that illustrate many of the masterpieces of painting, and as time went on the collections were enriched by original works of many kinds. The noble gift of the furnishings of an ideal Rhode Island home in the eighteenth century and the beautiful house that was generously built for it, was in direct line with their aim.

Collections of rare textiles, of jewelry and of Japanese prints, with their endless suggestions for design, were added and the School has worked to bring together a collection of paintings that in their portrayal of our American life and landscape shall be directly helpful to students and visitors alike. A fine library rich in the best material has been built up.

The loan exhibitions each year are chosen often with the especial desire of educating the taste and rousing the ambition of the students. In the present year the Trustees hoped that the splendid paintings by great artists shown in October would bring inspiration to all. In the children's exhibition that followed, the varied and delightful illustrations of child life and its attractive toys gave many suggestions to those who would be illustrators. Miss Ellen Macauley's studies for mural decoration and illustration showed the work of a most talented pupil of Mucha and the best French teachers, who had transmuted their instruction into beautiful forms.

The old Chinese and Japanese paintings showed in a wonderful way the emotional and spiritual power that is gained by the fine art of elimination when the most essential things are finely felt and portrayed.

Mr. Kendall's exhibition gave us a chance to study, in painting and sculpture, the work of one of the most thoughtful and talented American painters.

The art of the Persians opened to all who carefully studied it, a new country with distinguished aesthetic appreciation. The designs in their beauty of color and of decorative line showed us the reason for the great influence that Persia has had on the art of other countries.

The truth and fine sincerity in Theodore Wendell's work, the directness in Everett L. Warner's landscapes, with his keen feeling for beauties of color and composition in most familiar scenes, were surely a help to us all.

The exhibition of American mural painting was full of instruction for every one. To one who looked at it carefully how many still unrecorded and noble subjects for decorative use come to the mind to be immortalized by those who will "bear on the torch of living art in this New World."

The earnest study that has been given to the smaller exhibitions of textiles, enamels, jewelry and embroideries shows how much they were appreciated.

In April it is hoped that the Museum can arrange for an exhibition of paintings, bronzes, drawings, lithographs and books by the great English artists, Charles Shannon and Charles Ricketts; and in May the friends of the Rhode Island School of Design will hope to see in the students' work the higher insight and power that the year has brought to them.

Mrs. G. Radeke.



Air: "Fair Harvard."

As it draws near the close of our student days here,
Let us turn our thoughts backward again,
To the hours so brim full of fun and good cheer,
With the doses of work now and then.

Our instructors we've puzzled,—they've puzzled us, too,
With their temperaments seldom the same;
But in spite of this drawback we're all well aware
If we're failures, why, they're not to blame.

The genius which sprouted when Freshmen we were,
As Sophomores was nipped ere it bloomed.
As Juniors, our fate we were reconciled to,
And as Seniors we knew we were doomed.

Ah, let us forget all our cares and our woes;
Remember we've only begun;
And as we go out in the world let's take hold
And make sure 'tis a straight race we run.

C. K. Nelson.

PERSONALS

HILDA ALLWOOD, VIII



Hilda has always been a very conscientious person, especially in composition, which, by the way, is a most excellent test. She hails from Quidnick, where she is such a shining light in Masonic circles that we expect to hear of her in a few years as Worthy Matron of the Order of the Eastern Star. She is also a shadow of a member of our encyclopedia brigade, and we know Hilda has absorbed much from her that is worth knowing. From her high marks in all her exams we know that she will make good in her life work, for "still waters run deep."

* * *

ERNEST EDWIN ANTHONY, VIII

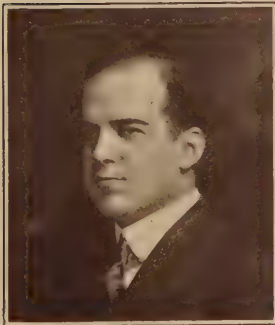
Mark, Marcus Aurelius, Maxfield Parrish

Mark is a school genius, an infant prodigy, as it were. We would like to tell how young he is, but fortunately we have a healthy desire to live. Despite his youth, he seems to consider himself the fatherly adviser of the class, for we have all had occasions to note his fondness for giving us counsel. It doesn't seem to trouble him, however, if it is not acted upon. He is listed as a member of the Normal Art Class, but he has a habit of selecting his course to suit his own wishes. His compositions for Mrs. Elliott's class are usually done in purples and blues, but lately we have noticed his tendency toward Pink. Judging from his work here, we shall expect great things from our second Maxfield.



* * *

HORATIO WARREN BISHOP, IV. Bish



"Bish, the Architect," is one of those quiet, unassuming fellows whose worth cannot be appreciated until one knows him. His good common-sense and strong character are what give him a high place among those of his class. In fact, the three years he has spent in the school, his standing up for the right, helping others, and having a good time in an inconspicuous way, have made us all respect and like him.

HELEN WILBUR BROWN, II. Brownie



Helen is so retiring, that she is known only by those of the Main Building. But in spite of her unobtrusive nature, she is our prize prize-winner, for she has won at least half the competitions since her Sophomore year. Those who know her best know she likes to be teased, although she would have us think otherwise. Brownie dreams funny dreams, but we all, and one in particular, wish she would not always stop telling about them at the most exciting part. After her course here, we expect her to continue as she has begun, winning prize after prize in the world of art.

* * *

MARIAN LOUISE COMBE, VIII. Nemo, Combie, Coomerang

Little Nemo combines poetry, music, French, and baby talk with her art. Her taste for music is no doubt due to her former friendship with one of our well known composers. Her Kewpie parties, as well as her Japanese teas, with their crab salads, are greatly appreciated by all who are fortunate enough to obtain invitations to them. Combsie is always ready to give recommendations even for her own work, as any one who read her letter to the supervisor is well aware. That is one thing which she has preached and practised since her Freshman year. We hope that every one will agree with Nemo's estimations in the years to come.



* * *

JOSEPH BOMS THORNLEY COOP, VI. Joe



Joe, after receiving his diploma, returned to the School of Design to increase his knowledge, before becoming a full-fledged textile expert. Not being entirely satisfied with that, he is also taking courses at Brown. We might almost suppose that English is one of his studies there, judging from his fondness for one of the American poets. Joe is very popular with the fellows, nor does he seem overcome with bashfulness when he visits the Design room Tuesday mornings. Hockey and billiards are his pastimes. What his plans for the future are we do not know.

HARVEY WHITNEY DENNIS, V

Harvey came to us again this year, after a year's vacation. He is very reserved, and seldom speaks except to answer the questions of his side partner, Goff. Harvey owns a little print shop just outside Central Falls, and is leader of the Dennis orchestra of the same town. If his ambitions as a mechanical designer are not realized, we feel sure he will make good at either of these occupations, provided he keeps away from the fast life of the town. If persistency can win him future laurels, we know success will be his.



* * *

WILFRED ISRAEL DUPHINEY, I. Uncle Willy, Funny, Duff



During the three years that Uncle Willy has been in the freehand department, we have all grown to like him. His ability as a draftsman is by no means proportionate to his diminutive size. In his first year here he won the Art Club Scholarship, and has continued to live up to that honor ever since. Aside from his work, Funny merits his nickname, and is very fond of playing April Fool jokes. Although he is a member of the illustration class, Duff's ambition is to be a painter. May the wish be granted.

* * *

DOROTHY EDDY, II. Dot, Boshie

Dorothy really has no middle name, but as she occasionally has use for three initials, she uses N, which, she says, stands for Nothing. Dot comes from the remote regions of Riverside, which compels her to rise very early, sometimes before daylight, in order to catch the very first car and reach school promptly. One of her accomplishments is that strange Ha! Ha! which can be heard at almost any hour from her special corner of the Design room. Nothing seems to ruffle her happy-going disposition. Perhaps that will be the secret of her future attainments.



WILLIAM DAVID FALES, Jr., VI. Kid



The name is altogether too imposing to be attached to this lively chap, so we call him Kid for short. It seems to fit better, somehow. He is a jolly little fellow, always looking for an opportunity to play a practical joke upon his nearest classmate. His ability as a student caused the faculty to appoint him "student assistant," for there are few questions in any branch of the course in textile design that Kid cannot answer. Fales is also interested in the athletic and social life of the school. He has taken part in the school entertainments and, in short, is always on hand when there is anything doing. It might be better to say that there is always something doing when Kid is on hand, for he keeps things lively.

* * *

CHARLES HOWARD FLETCHER, V. Seedy

Charles H. Fletcher, more intimately known as Seedy, is another one of our commuters. We wonder if it is poor car service from Pawtucket or lack of alarm clocks of the Big Ben type that causes his habitual lateness. Nevertheless, nine-thirty usually sees him industriously at work. He seems to have invented a new process, exclusively his own, for the lightning construction of his mechanical drawings. They may become a bit soiled in the making, but who cares? He hasn't as yet given us full information about his plans for next year.



* * *

HOWARD FRANCIS FLYNN, VII. Porky



As secretary of the Student Board this past year, Howard was one continuous worry to the Freshmen, who would read his notices with upturned noses and deeper slouches. As an interpreter of popular music on the piano, Porky is,—well, it's beyond the English vocabulary to describe *what* he is. Then, too, he is a poet, and really quite a poet, but if you actually want to see him at his best, just squeeze in with the crowd that gathers when he starts to tell a story. Interesting, did you say? Well, if you're not an enthusiastic listener after you've heard a dozen words, your sentence should be pronounced immediately, to save you from the worry and care of this world.

JOSIE OLEA GAUTHIER, I. Jo, Jo Goat

Jo Goat is one of those people who can never see any good in their own work. We are glad to say, however, that she is the only one to have such an uncomplimentary opinion. She and our other Jo always chum together. She is very proficient in drawing children, and evidence of this was shown when she won the prize for the Child Welfare poster. Jo is a member of the encyclopedia brigade and an authority on psychology and all kinds of philosophy. We predict a bright future for her, with her skill with pen and paint brush. Already she is making a name for herself as drawing teacher in one of the city's high schools.



* * *

IRVING SAMUEL GORMAN, IV. Gloom the Second



It was on October 28, 1894, that "Gloom the Second" first became acquainted with the elements of the earth. Later, upon deciding to master the elements of architecture, he enrolled in Department Four of our school. Owing to distractions in the Freshman room, he has not yet succeeded in inventing a new style of architecture. However, there's plenty of time even yet to accomplish such a feat, provided he does not organize a Scott expedition.

* * *

RALPH WESTCOTT GRANT, V. Honker

Ralph comes every morning from Central Falls, via Bryant and Stratton's. Probably he much prefers the scenery on the south side of Exchange Place. Honker is another of our musical classmates, for he has an orchestra which he advertises by making a peculiar whistle, which, he says, is an imitation of his clarionet. From the reports we hear of this whistle, we hope, for the sake of the orchestra, that the imitation is not of the best. At all events we did not notice any very distressing sounds when we heard him play at several of our dances.



JOSEPHINE PHILLIPS HAGAN, I. Joe, Pink, Hogan, Hogaphine



Joe is *the* genius of the class. She is one of those few who always have their work ready on time. As she won the Art Club Scholarship in her Junior year, we all feel sure that she will make her mark in the world. At first Joe was a confirmed man hater, but we are glad to see that lately she has shown marked improvement in this respect. Pink speaks French like a native, and occasionally gives us evidences of her ability as a pianist. Her never-failing presence at the Memorial Hall concerts shows her love for music. In music, art, and French, may success be hers.

* * *

ALBERT HERMAN HAINSWORTHY, V. Al, Cutie

Ye olde towne of Wickord sees Al rushing every morning to get the train to Providence. In spite of the time spent each day on the train he manages to find spare moments to fill the position of society reporter for the "Wickford Weekly Standard." Al is an artist, not only in the mechanical line, but in the ragtime line as well. Although he has not taken active part in athletics since he played on the baseball team in his first year, he has shown his school spirit by attending many of the games. We all look to him to produce some clever musical comedies in the next few years.



* * *

BEATRICE LILLIAN HALL, VII. Bee, Beet, Vichy, Vicious, Fish Hooks



Vichy, our suffragette, is an ardent admirer of Mrs. Pankhurst, but in spite of this fault we all love her. Her note books and numerous collections are looked upon with envy by the other "abnormals." Her "Round Robin Bugle" created much amusement last year. Vicious comes from North Attleboro and boasts that she and our new design teacher were classmates in days of yore. Vichy shows great fondness for picking on the smaller elements of the class. Automobiles and dentists' appointments seem to add to her enjoyment. Bee has visions of teaching in Honolulu after she gets through here.

LeROY TAYLOR HAZARD, IV. Pop

The next picture on the screen is that of a polished gentleman named "Pop" Hazard. He is one of the quieter members of our class, but those who know him best recognize him as one of the ablest men. The work he has accomplished during his stay with us is appalling. He has graced the Alumni as well as the Student Board of Governors with his presence, and anything he tackles is sure to go through. After he succeeds in worrying a diploma out of the faculty he is going to get busy and show the world a few things along the line of Architecture. Such is life. "Next slide, please."



* * *

RAYMOND LeROY HILL, II, VI. Ray

Ray received his diploma from the Design course last May, but is continuing the development of his genius for "all over" designs in connection with textile weaving. He has always, we are sorry to say, been subject to fits (usually in the absence of the instructor). The design class also has vivid recollections of Hill doing the "squirrel trot" with one of its now graduated members. But Memorial Hall has claimed him this year, and, although he still makes pilgrimages to the Main Building, it is in the Benefit Street building that his eccentric laugh is most frequently heard.

* * *

VENA JOAN HURD, VIII. Venus, Uncle Dudley

Vena is our temperamental lady, but is nevertheless a good worker. She is a "down Maine" girl, whose goodies, of the variety Mother makes, are always well received when she returns from vacations. Venus was our shining light in oil painting, which may account for the fact that she and Miss Woodward became such fast friends during her stay in the class. Vena says she is thinking of going to California to teach. We recommend her to any roving cowboy as a very efficient housekeeper and an excellent cook.



DORIS CAROLYN HUXFORD, VIII. Dottie Dimple, Huxie



Without Doris' serene countenance and Julia Marlowe chin our Normal Art Class would, indeed, seem strange. When she is missed she can usually be found browsing in the library; consequently she has become our walking encyclopedia;—when in doubt turn to her. Doris and Hilda are called the "inseparables." Edgartown is her home town, and to it she migrates every year the minute school is over. We are afraid that force may have to be used to make Doris stay in town even for such an important event as graduation. She is very fond of cross-country walking, but for some reason despises hills. We hope that her journey through life may be free from them.

* * *

ANNABELLE SWINBURNE KING, VIII. King, Kinkie, Nannybelle

Annabelle's middle name is not really Swinburne, but as she refuses to have her real name used, we insert a substitute. King is one of the "three twins" and a most popular girl. We have been entertained constantly since our freshman year with her cases of Tom, Dick or Harry. Present indications show a fondness for the Orient,—China in particular. With all her social activities Kinkie has managed to earn good marks. She hails from Newport and is not afraid to admit it, but while here she makes her home at the Y. W. C. A. Dancing occupies a good deal of her attention, in fact, she is quite an adept at it, and is often to be seen teaching the very latest steps to all who want to know them.



* * *

LLOYD BARBOUR LANGWORTHY, V

Lloyd puts "Ashaway" on his registration cards and says it's his home town. We are not sure as to its exact location, but he says it's in the southern part of the state, so we'll take his word for it. Perhaps through his course here he may be able to make the place famous some day. In addition to his ability as a mechanical draftsman, he is very clever in the art of caricaturing. We hope that he will make the most of his talents after he leaves the School of Design.

CARL GUSTAF LARSON, V

Carl, in the two years and a half that he has been with us, has proved himself a valuable asset to the mechanical department. He is a most studious fellow, and every night he may be seen wending his way towards Attleboro with his green bag filled with books. Once he broke his record and attended the basket-ball game between Attleboro and R. I. S. D., and it is claimed that his cheering won the game for the school. We wouldn't be surprised to hear of a machine for making horseshoe nails invented by this graduate of our school.



* * *

LESLIE BLAKE LOVERING, V. Lovey, Pembroke Les



Lovey divides his interest between the School of Design and a red brick building on the hill. Les has played for two years on the football team, has managed several other teams, and was vice-president of the Athletic Association last year. While working, he may often be heard whistling "Sweet Adeline," and we are beginning to think that music is conducive to good work, for he was made assistant in the teaching force this year. He will probably become a strong member of the Democratic party, for we all know his admiration for Wilson.

* * *

JOHN JOSEPH McGAULEY, V. Mac, Blondy, Joe Red

Mac is one of our best athletes. He played guard on the basket-ball team the past season, and gives promise of making the baseball nine. If he shows the cleverness in picking up grounders that he does in picking out seats in the train (Is this seat engaged?) the Federal League will certainly make him a flattering offer before the season closes. Although he is registered in the mechanical course, it is thought that he might change to jewelry, because of his fondness for pearls. Whatever happens, we predict a bright future for him should he be located in some quiet village where the sporting sentiment is not too strong,—say Manville.



RALPH EDWARD MILLER, V.



Ralph began his course here three years ago. Since then he has won recognition in all kinds of sports,—in fact, he has captained not a few of the teams. Miller was very popular, not only among the fellows of Memorial Hall, but by the students of the Main Building as well, for he gave his support to all social affairs. Miller left before the close of the year to fill a position in Newport, Vermont. May he reflect credit upon the School of Design.

* * *

CLARA KATHERINE NELSON, VIII. MacCormick, Romeo

Clara is our “man of all trades.” If a position is not in view for her next year we have it from headquarters that chop suey and doughnuts will be for sale in the lunch room again. In our Friday afternoon still life class Romeo’s melodious contralto voice singing “Whispering Hope” may be heard all over the building. Although Clara’s particular ambition is to be an illustrator, we would not be surprised to hear of her success as a lecturer, as we understand she has made a good beginning in that respect.



* * *

JENNIE BINDLEY PAYNE, II, I. Painful

The neighboring city of Pawtucket has had the honor of sending Painful to the School of Design for the past five years. She made the mistake of entering with the 1913 class, but, being a trifle superstitious of the number and unable to resist our greater attractions, decided to cast her lot with The Class, not disdaining, however, the diploma given her last year. She has worked faithfully and well during her years here, and who can blame her, if, on account of the New York mail being a bit late, she should be delayed in arriving at school until a little after nine some mornings? Jennie has taken good part in the social activities, and was an able member of last year’s basket-ball team. Here’s success to her!

MONROE WINDSOR RAMAGE, Jr., VI. Rowe

Rowe Ramage is the third year man with the intermittent moustache,—a sort of “now-you-see-it-and-now-you-don’t” affair. As a student, he meets all the requirements of the textile course in a very satisfactory manner. A debate with Mr. Ferguson, upon some live topic, is one of his delights. He is especially fond of the social life of the school, and rarely misses any of our good times. His interest in athletics led to his election to the position of manager of last fall’s football team. In his spare time he enjoys visits to the “movies,” and when not there he is usually sure to be moving about the country in his gray machine.



* * *

IRVING RANSOME ROWE, IV. Cutie



Westerly, R. I., has the honor of sending this fair creature to the School of Design. Although we call him Cutie, his talk and actions make a new comer think that, instead of being a cute thing, he is a natural-born Mexican athlete. In reality, he is nothing more than an overgrown kid, who possesses an abnormal desire to shine as a hero in the eyes of his feminine acquaintances. His great ambition in life is to be an architect as great as Gloom.

* * *

WILLIAM MARTIN TILTON, II. Billy, Bill, Tiddle-de-winks

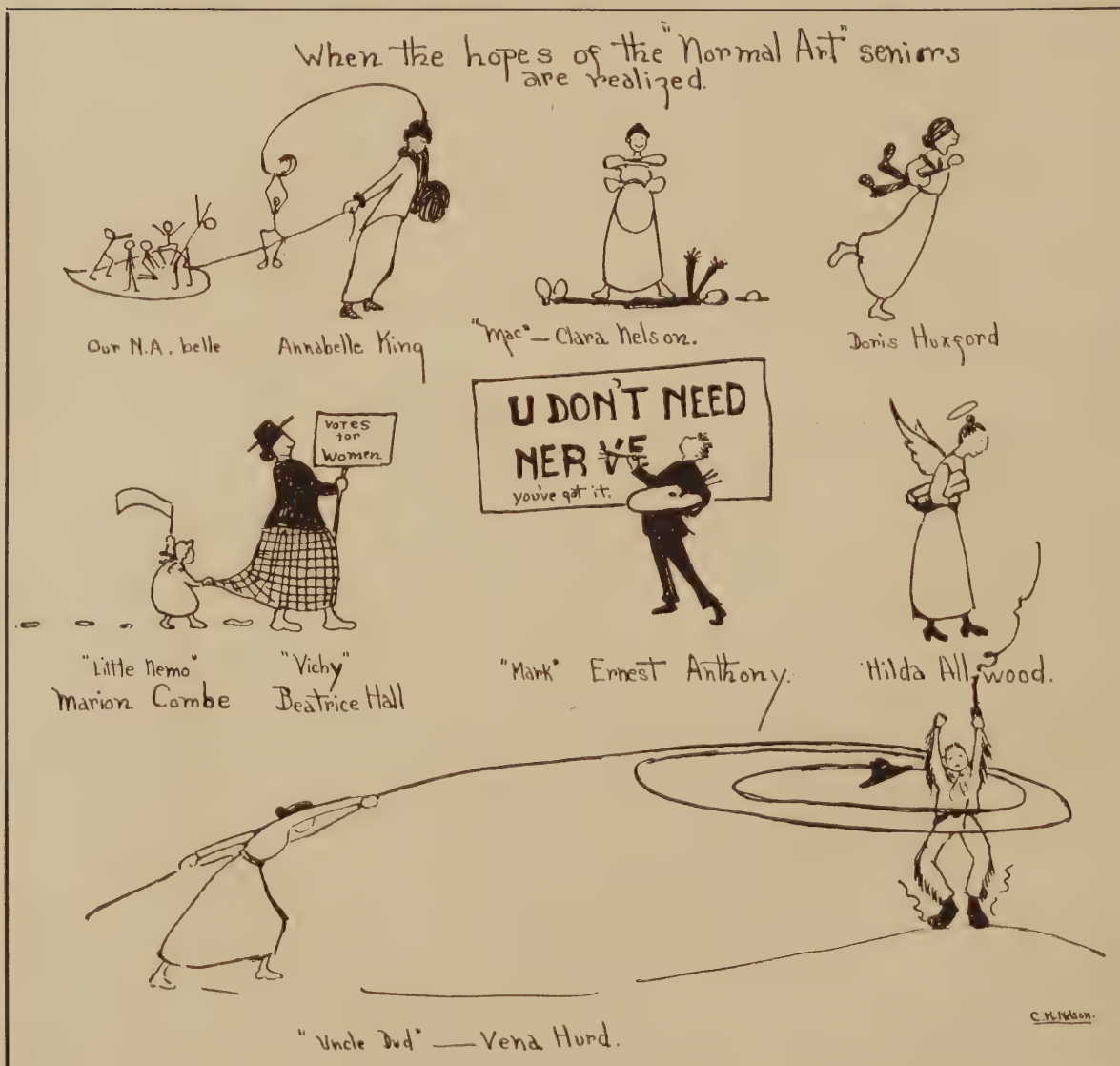
Billy is our only “school spirit”—ualist. The dignity which he assumed in his Sophomore year to scare the little Freshies has never been equalled before or since. Lately we have shared him with Brown’s School for Boys, and we notice much change since. Here his course consists of architecture, interior decoration, lunch and recreation; there he takes history of art and fraternal duties. As an economical cook he is unequalled, according to his reports. When it comes to girls, ’tis brains, not beauty, that counts with Tiddle-de-winks. Considering the fact that Bill is a “minister’s son,” we think he has gotten along splendidly, and we are all glad he left the wilds of western Massachusetts to favor us with his presence.



MARJORIE LYNDON WARD, II. Ward, Mari, Jenie



Marjorie is our most successful money collector. On account of her religious nature Mr. Brigham always asks her to settle all ecclesiastical questions which arise. In her Freshman year the exclamations "My stars! Heavens! Goodness! and My soul!" were always at the tip of her tongue. Wardie is one of the "three twins," and with the help of the other two keeps St. Clair's in business. Fall River occupies such an important place in her mind that her favorite greetings to new acquaintances are, "Did you ever live in Fall River?" and "Do you know so-and-so?" In spite of her fondness for Memorial Hall, she is also interested in the south side of College Street and the Rhode Island Hospital. We predict a lively future for her.



A FRESHMAN FANCY

Each fall appear the Freshmen green,
With anxious look and timid mien,
To wonder what of future fame
May be attached unto their name.

But soon, when genius fails to burn,
Their thoughts to kiddish fancies turn,
And quickly they suggestions seize
For something to create a breeze.

And this is why the Freshman tots
Forget their dignity in spots;
And though each class, from year to year,
Works up the selfsame old idea,—

They think 'twould be "such lots of fun"
For every girl, yes, every one,
The following day in school to wear,
All unconfined, her flowing hair.

But on this day we have in mind,
The upper class girls, most unkind,
Arranged a plan to spoil the fun
Before it hardly had begun.

With tresses reaching to their toes
The Sophomores came, and voices rose
Declaring there'd be some excuse
If locks like these they could produce.

The Freshmen, much to their distaste,
To bind their flowing locks made haste;
And on their faces spread a gloom,
As quiet settled o'er the room.

Then suddenly the summons came,—
Their wicked deed they must explain
Before that dreaded Board—whose power
Indeed is mighty—for an hour.

The Board was grieved by such an act,
And told the Freshmen so,—with tact;
'Twas such a very awful crime
That they might be expelled next time.

The Freshmen took their scolding well,
Tho' what was said they will not tell.
So now they walk in dread and fear,
And students live in quiet here.



THE TRIUMPHS OF SCIENCE, DEATH AND LOVE

In the spring of 1913, when Mr. Clark realized how short a time he had left to spend in the school, he decided to add another grand feature to the many successful things he had staged for the school.

Mr. George Boas, of Brown University, had written a fifteenth-century Masque which met Mr. Clark's approval; and so about the first of April the different committees were chosen by Mr. Clark, and at once set to work on their different tasks. In the meantime, several groups of dancers were rehearsing in the Design Room. During this time a willing band of workmen was transforming Memorial Hall into a Florentine villa of 1475 under the guidance of Mr. Albee. The Design Room soon began to be hung with stenciled costumes, and almost every nook and corner held some precious bit of property. At the same time rehearsals were held in Memorial Hall under the direction of Mr. Clark.

The night of May 15th was the dress rehearsal. This was the first time the entire cast had rehearsed together, so that one could see what the Masque actually was.

May 16th saw the opening performance of "The Triumphs of Science, Death and Love." Great was the amusement of the many spectators at the grotesque and courtly costumes;—some so grotesque and fierce that they caused one to shudder, while others were beautiful and characteristic of the period. From the beginning of the stately dance of the Court Ladies until the exit of Dante and his followers, the audience were held in awe and admiration.

The first impression upon the spectator was the grandeur and wonderful scheme of color used throughout the whole Masque. The careful and tasteful way in which the scenery was arranged left the impression that one must surely be in Florence. The costumes were above everything in color scheme and design. From the costume worn by Madonna Simonetta to the grotesque costumes of the Diseases, there was shown to be much careful preparation. The exactness with which everything had been done to give the Masque the Florentine spirit of the fifteenth century was everywhere evident.

"The scene takes place in a garden of a villa near Florence, in the year 1475. From the palace loggia Lorenzo and Guiliiano di Medici and their friends view the Masque, enacted in honor of the Lady Simonetta, on the terrace below.

"The Masque is divided into four parts: the Birth of the Flowers, the Triumph of Science, the Triumph of Death and the Triumph of Love.

"The first part is symbolic of the birth of the flowers from the butterflies, who, in turn, are born of the colors of the rainbow. They are the Delights of Childhood, and their story is as it would appear to a child. The sciences, Astrology, Physick, Botany, Geography, Philosophy, Mathematics and Alchemy, are representative of that knowledge which merely catalogs its phenomena without adding any significance to their explanation. Alchemy, however, from a more poetic standpoint, resents such a seeking after truth, and is scoffed off. The Flowers and the Stars are conquered by the Sciences simply and effectively by being scientifically named.

"The triumph of the Sciences is cut short by the power of Death, who uses something vital against what is inert. Physick, who has described herself as holding the knowledge of the ages in her hand, as the guarantor of man's future, is set upon by the Four Humors: Choleric, Melancholic, Sanguine and Phlegmatic, whose colors are Yellow, Black, Red and White, respectively. These dance their dance, which is the symbol of the conquering of the body by disease. While the Humors are evenly balanced, Physick is well, but at the predominance of any one, Physick is influenced in that direction. But even Death can only conquer the individual. When those who have been cut off in their youth enter at his command, he would have you think him master of all the past. But of those that are dead are some whose works have gained them a new life. They are these who have kept burning the Light of Love, whose best representatives up to the time of the Masque are Dante, Giotto and Fra Angelico. It is they who are Death's conquerors, before whom he slinks into the black. The bringing of the Light gives new birth to the Sciences and the Delights of Childhood."

Praise was heard from the audience as the procession bearing the Light of Love slowly wended its way forward. The following night saw the Masque presented to a still larger audience, which probably grew out of the comment of the previous night's attendants. Our local newspapers gave good support to our Masque in the noteworthy articles published after each performance.

As a whole, this Masque was the finest and most picturesque ever staged by the Rhode Island School of Design. Great credit is due Mr. Boas for his well written Masque, and to Mr. Marshall Sheldon for selecting and arranging the music. The greatest credit is, however, due our Mr. Clark, for his untiring and unfailing efforts in preparing and staging this large production. It certainly was a crown of glory to his already splendid record during his stay at the School of Design. Great praise and thanks are due to every one who took part in or worked for the Masque.

H. O. E. C., '15.



FAMOUS SAYINGS OF FAMOUS MEN AND WOMEN

- "I beg leave to state—" "The bell rang five minutes ago." Mr. Rowe.
- "Now-if-you-will-all-gath-er-round-me-close-ly—" Mr. Rose.
- "Splash"—"You people." Mr. Brigham.
- "What not"— "You must take it with a grain of salt"— "It's a little thing that makes perfection, and that is not a little thing." Miss Allbright.
- "The social activity must cease." Mr. Cirino.
- "So"—"Very amusing." Mr. Clark.
- "D'y'see? D'y'see?" Mr. Schmitt.
- "So to speak"— "As it were." Professor Colvin.
- "Will you please return your books and plates?" Mrs. Puech.
- "As Mr. Pyle would do it." Mrs. Elliott.
- "Miss-er-r-r?" "Dirty, dirty! More color." Miss Woodward.
- "Jefferd's Market view." "Make it sing." Miss Gardiner.
- "Hey, King!" Marjorie Ward.
- "Good night!" Raymond Hill.
- "It makes me sick." "My word." Annabelle King.
- "Yes,—why not?" "Oh, I wish I were dead." Doris Huxford.
- "Laugh and grow fat,—grow fat and be laughed at." "For the love of Mike!" "Ding the ding-ding." Vichy Hall.
- "Darn it!" Vena Hurd.
- "Oh—so-so!" Mark.
- "Land o' Goshen!" "Great guns!" "Hot chocolate, American chop suey, hot doughnuts, sandwiches, and ice cream." Clara Nelson.
- "Oh—well!" Hilda Allwood.
- "This is the way I did it." Tilton.
- "Got anything to eat?" Harold Smith.
- "I'm thrilled to the bone." Katherine Heffernan.
- "Well—you know what I mean—don't you—you know." Biesel.
- "Now, I'll tell you." Zetterstrom.
- "O ye little pink monkeys!" Genevra Carry.
- "Shush, the committee." Emily Keese.
- "It's a beautiful little thing." Frances Burnham.
- "Going down to Starkweather's, Ruby?" The design class.
- "No, I don't know,—but ask Mrs. Puech. She'll tell you." Anybody.
- "Telephone for Miss R——!" Voice at 11 a. m.
- "Aw, gimme a bite!" Everybody.



DRAWING AND PAINTING

A's Ethel Adams, so gentle and sweet,
 B's Fred Biesel, who likes good things to eat.
 C is for Credit we all think is due,
 D stands for Drawings made by our Sue.
 E's Everybody who works with a will,
 F is for fun: may we all have our fill.
 G's Molly Gammons, who makes us all work;
 H Katherine Heffernan, who knows how to flirt.
 I is the Interest Miss Field can display,
 J is for Jahn, who's in class every day.
 K's Myra Kendall, who is fond of all sports,
 L's Lavagnino with jokes by the quarts.
 M stands for Mallory, a friend of us all,
 N is the Noise that she makes in the hall.
 O's the expression we are all known to use,
 P's Mildred Pender and "Payne" that ensues.
 Q stands for Questions Mr. Schmitt asks us all,
 R's for the Reasons of our downfall.
 S stands for Sisson, Smith, Spencer; the dears!
 T is the Trouble they cause us, and tears.
 U's the Unbearable heat in our room,
 V is for Victory,—we hope it comes soon.
 W's for Whipple and Wentworth as well,
 X (X) Ecstasies caused by the bell.
 Y's for the Yearnings we all have, in truth,
 Z is for Zeal that goes with our youth.

Myra A. Kendall.



I suppose I should feel the dignity of my position as the clock of the oldest church in Providence, but I often forget myself and go nosing into other people's affairs. They shouldn't have set me way up here with this splendid view, if they didn't want me to get gossipy. There's a red brick building across the street that always interests me, and one room on the top floor has aroused my curiosity, so that I often peep in through the little windows to see what is going on.

There seems to be a lanky young man in charge of a class over there, for I've noticed most of the pranks are played in his absence. Then there's that little dark-haired fellow who struts around with a most distressed look on his face, and seems to be so fond of birds and animals in his designs. He spends a good deal of time with a group of four girls in the corner. One of the smaller ones of this group, who looks about sixteen, always arrives when I say quarter of nine, and the other short one has a glorious head of golden hair. She is apparently a most conscientious worker. One of the taller ones comes in late every morning,—from out of town, I guess,—and the other always impresses me with her thinness. There are two girls who have sat by the south wall all year. One is tall and dark, quite a serious miss, but a born worker. I think she wins quite a few prizes. The other seems to come only when so inclined. Her specialty is wall paper designs. Lately, the fellow with the jolly face has been sitting with them. From what I can see, he is a jack of all trades, and a master of many. He has been having serious conferences of late with that big girl that ties her hair on and works hard when the spirit moves. They carry around papers and books, so I shouldn't wonder if they were connected with some editorial enterprise. The thin, dark girl with so much hair seems to be included in their conferences, too.

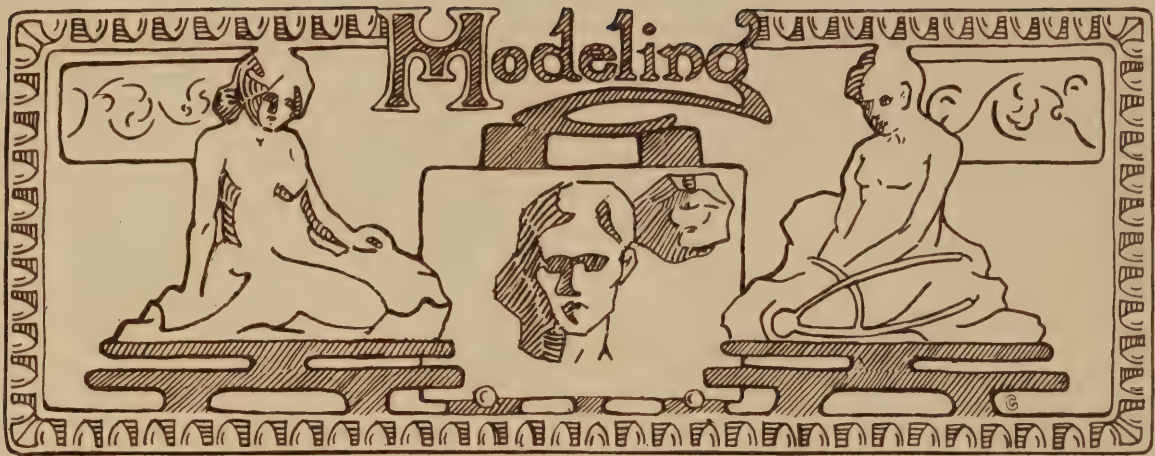
Then there are two girls who seem to come only mornings. One dances in late nearly every day, and the other, who wears a narrow ribbon around her head, is apparently no cutter of capers. Another, who has only recently appeared, sports all the style for the whole class in the way of "peg-tops," slits and drappings.

For good, steady plodding, I never saw the beat of that quiet girl of the clean aprons, who comes four mornings a week. The big one, with the wonderful auburn hair, seems to have that same steady perseverance, too. She sits with a little, chubby-faced girl who always seems to be reading letters, and who, if she happens to be there when I strike eleven, is called downstairs suddenly. Then there is a dark-haired, dark-eyed girl, who doesn't seem to go with anybody in particular, but works most conscientiously. The little light-haired fellow is much interested in automobiles and motor boats. He, as well as the last three of these, is new this year, so I have not had a chance to find out the characteristic features of their designs. I miss the skinny fellow this year. He did all those big "all over" designs, but he had time to start many a prank, nevertheless. I see him around there occasionally now, and I wonder if he remembers the days he used to amuse the class with his realistic fits, and instigate those paint battles.

Once in a while I wake up from my evening doze and hear strains of music coming from that same room. Then I have a jolly time watching the fun. Sometimes it is a hurdy-gurdy dance, sometimes a graphophone dance, and once they had a Christmas tree. I did wish I could hear what they read, for everybody had such a rollicking good time over each present. At such times I am loath to strike the hours which bring the revel to it's close, but, faithful to my duty, I solemnly strike twelve and send them home.



DESIGN CLASS MASCOT



The "Risod" editor climbed the stairs of West Hall and opened the door of the day modeling class. Vainly had she tried to obtain a "write-up" about this department. Each member of the class had shifted the responsibility to the other one. Finally, in desperation, she determined to obtain the facts and write it herself. With this end in view, she entered the small, well-lighted room, finding Mrs. S—— industriously modeling a head of Miss B——, our diminutive P. G. Upon hearing once more that it was absolutely no use waiting for that write-up, the editor began making mental notes and asking questions.

Miss P——, where was she? . . . Oh, yes; left early. And who had been working here? . . . Miss M——? (Here was news.) She came one day a week? (Note 2.) Well, couldn't Mrs. S—— give some idea of the department as a whole? . . . Why, certainly. (Here Mrs. S—— launched off on eulogy upon Mr. A——, the instructor). . . . Oh, yes; the editor understood just how efficient Mr. A—— was, but what about the department itself? . . . Oh! He is the department, is he? . . . How very amusing. Then you people don't seem to count, even in your own estimation. But without students, how could there be any department, even with the most excellent instructor? . . . Well, what could she say about the students, then; what about Mrs. S——, for instance? . . . Oh, anything but her age? . . . What could she say then? . . . Well, what about the department in general? It didn't make any difference? . . . Well, would she promise to stand for anything that appeared in the "Risod" under the modeling heading? . . . Oh, very well; the editor would use her own imagination. Sure there was no further information? . . . Well, she would leave them in peace.

And this, "Risod" readers, is the product of the editor's imagination.



On the second floor of the Main Building, across from the library, is the Architectural Department. Here the expression, "To be young, to be in love, to be in Italy," may be paraphrased "To be young, to be in the School of Design, to be in Architecture." The aim of the department is to produce good draftsmen and to impart the principles of architectural design and history with the allied arts.

The first year is occupied with the elements, the orders, modeling and free-hand drawing. The freshman who, after his preparation in the Mechanical Department, makes his début in the Main Building, is often surprised, and not a little awed, by the methods employed by his superior classmates.

On returning from the summer vacation the sophomore, with renewed vigor, attacks the graded problems in design, baffled for a time, but gradually grasping the principles. If he is fortunate enough to occupy a position in an architect's office after school hours, a wider view of the practical and constructive side of the art is sure to follow.

The problems of the third and the graduating year grow more difficult, but at the same time more interesting. Much time is occupied in the careful delineation of extensive projects, wherein the senior familiarizes himself with the best examples of the periods. This study cultivates his imagination and refines his taste. Without the former, his work may be dead; deprived of the latter, his right to the title of "architect" is spurious.

On entering the great wide world, the "to be or not to be" is determined by his previous training, his ambition and his adaptability to the life work he has chosen. His work is to reassemble materials in such a fashion that they become filled with a beauty and eloquent with a meaning which will carry inspiration and delight to future generations.



I, the Mechanical Department of the Rhode Island School of Design, am located in Memorial Hall, on Benefit Street. A large contingent of the student body receive their daily instruction through me. I have as my assistant and chief instructor a most competent man; rather diminutive in person, but great in his magnanimous character and ever-ready desire to advance those students who come under his supervision.

The course of study which I offer is usually completed in three years. During the first year I see that the students obtain a thorough knowledge of the principles of mechanical drawing, with a working knowledge of freehand sketching and the drawing of machine parts.

In the second-year work, I include problems in mechanical movements, the graphic representation of forces, problems in shafting, bearings, couplings, pulleys, rope drivers, gearing, and levers; also jig and fixture work and patent office drawings.

During the third year, I carry the student from designs of simple machine part combinations through the more complicated designs of modern machinery, including the designing of steam engines and boilers, economizers and chimneys. For a conclusion of the course I require the student to design an original machine for a given purpose, accompanied by a thesis.

As a knowledge of mathematics is positively essential to the mechanic and engineer of to-day, I carry the young men through a mathematical course of algebra, plane and solid geometry, and trigonometry, with practical application to the everyday problems of the student.

Because of the thoroughness of my course, my graduates, with a very few years' experience, are placed in responsible positions. And I, the Mechanical Department of the Rhode Island School of Design, have helped them to these positions. Can I be blamed for feeling proud that I have enabled them to reflect credit upon the school which was responsible for their training?



TEXTILE DEPARTMENT

"We are now in Memorial Hall. This building, besides containing a portion of the Mechanical Department and the school's large assembly hall, has the distinction of housing the only practical textile school in Rhode Island.

"We will now proceed down the corridor. The room you are examining is the classroom of the department. It is here that the students spend many weary hours working out the designs on the squared paper so familiar to the textile designer. Here, also, it is that practical problems pertaining to mill work are met and conquered, or toiled over until help arrives in the shape of Mr. Ferguson.

"Proceeding to the hand loom department you see the young men racing with time in a vain endeavor to weave eight inches of good cloth by recess. It is of no use, however, since the hand of fate invariably points to a 'miss pick' and part of the work must be done over again.

"As you pass from loom to loom, you will be amazed to see work of such excellence done by first-year students. Oh, yes; I mean the freshmen. Wonderful, is it not? It is ——. The various stands, peg dressers and frames which you see about the room are used in preparing the warps for the hand looms.

"We will now visit the basement. Calm yourselves, my friends; the noise is only from the power looms. You are now inspecting looms representing practically every branch of the weaving industry. The gentleman with the worried expression is Mr. Dobbins, who teaches the practical side of the course.

"These smaller rooms are used in the preparation of warps for the various looms, and this room at the left contains the Jacquard card-punching machines used in connection with Jacquard designs.

"In this adjoining room you see six machines recently given to the school. You might be interested to know that practically all of the machinery of the department has been generously donated by concerns interested in the school and its work. These machines will be used in connection with the spinning course. Each of the six machines is of the finest quality, and capable of turning out a most accurate product.

"It is readily perceptible that this department is outgrowing its present quarters. Plans are already under way for a large new building, capable of giving this branch of the school the position it should hold in a state in which the textile industry is so widespread.

"The inspection of this small classroom completes your journey. I regret that the theoretical or academic side of the course cannot be shown you, for it is admirably taught, by a most capable teacher, Mr. Ferguson.

"You are now at liberty, and may look about leisurely or depart, as you see fit. I thank you."

Thackeray.



Although the jewelry department seems small, compared with the others, it is looked upon by the jewelry manufacturers as the school's most important department. Here the student is taught not only the jewelry processes, but the way he will be expected to conduct himself in a shop.

The course includes original jewelry design, with wax modeling one morning each week. Afternoons are devoted to shop work, which consists in making jewelry of wire and saw-pierced and chased metal. Thus the student is aided in making designs for practical use.

Mr. Augustus F. Rose, the head of the department, has arranged the past year a course of lectures on the nature and mining of metals. One can readily see how these are of great assistance to the student.

The evening classes are much larger than the day classes, and are composed chiefly of apprentices from the different jewelry shops. Their work is as good, and often better, than that of the day students, for their industry enables them to gather much practical information and experience along the lines of modeling, silversmithing, engraving, designing and hub cutting.

Keen interest in the work is sustained throughout the year by the Manufacturing Jewelers' Association medals awarded at the graduation in May. Two medals are given in each day class, one for the best work, and one to the student showing the most improvement in his work during the year. The offering of these prizes shows that the manufacturers of jewelry in Rhode Island appreciate the value of this course, and it will not be long before the business men will consider themselves fortunate to obtain a graduate of the jewelry department of the Rhode Island School of Design.

—FIRST YEAR—
 —DRAWING FROM THE ANTIQUE—
 —HISTORY OF ART—
 —COMPOSITION—
 —DESIGN—
 —MECHANICAL DRAWING—
 —STILL LIFE IN CHARCOAL AND OILS—
 —SECOND YEAR—
 —COMPOSITION—
 —DESIGN—
 —JEWELRY—
 —METAL WORK—
 —ACTION—
 —STILL LIFE IN OILS—
 —CONSTRUCTION DRAWING—
 —WOOD WORK—SLOYD—
 —LIFE—
 —HISTORY OF ART—

NORMAL ART DEPARTMENT

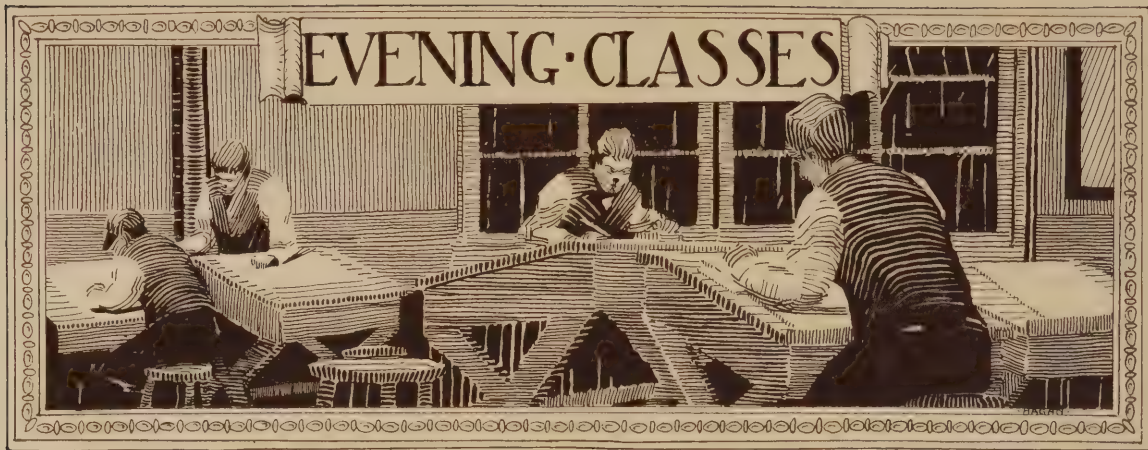


—THIRD YEAR—
 —ELEMENTARY AND INDUSTRIAL ARTS—
 —JEWELRY AND METAL WORK—
 —CONSTRUCTION DRAWING—
 —PSYCHOLOGY—
 —ACTION—
 —DESIGN—
 —COMPOSITION—
 —STILL LIFE IN OILS—
 —FOURTH YEAR—
 —COMPOSITION AND DESIGN—
 —PUBLIC SCHOOL DRAWING—
 —METHODS IN TEACHING—
 —INTERIOR DECORATION—
 —PRINCIPLES OF EDUCATION—
 —HISTORY OF EDUCATION—
 —JEWELRY—
 —PRACTICE TEACHING—

Any one who has seen the little white registration cards that the day students have thrust upon them has noticed that since 1910 there has been an eighth department in the list—the course in Normal Training. “Abnormals” these students are called, for it takes more than the ordinary equipment to carry the burden of the stupendous curriculum. In spite of its youth, the Normal Art Department is already making a name for itself, at least in Rhode Island, for its seniors uphold its reputation in the public schools of Cranston, Central Falls, Bristol and Warwick; and already some of them are planning to invade the school systems of the West, and even as far distant as Honolulu.

The course is for young women, and men, too, (though they are almost unknown quantities,) and prepares them for teaching drawing and manual training in the public schools. This year there are eight seniors, the largest graduating class on record, for last year there was only one graduate. A remarkable fact about the 1914 class is that it boasts a man!

Visitors at the school’s annual exhibitions have been impressed with the rapid growth of the department in so few years. The metal work, jewelry and carpentry, which has consisted in making furniture as well as small articles, have excited not a little comment. Besides the courses in manual training, elementary hand work, and drawing and painting, there are excellent lecture courses in History of Art, Psychology, Principles of Education, History of Education, Public School Drawing, Interior Decoration, and Illustration, with splendid opportunities for observation and practice-teaching in the public schools. Courses are being added constantly, old subjects are being altered and improved, and the time is not far distant when this department of the School of Design will be among the leading Normal Art Schools of the country.



The name of the Evening School is not often associated with athletic or social events, but when we come down to hard work we find it at home. Were it not for the results obtained by the Evening School, I dare say it would be practically unknown. It is composed of young men and women whose one purpose is advancement in education. The school offers courses in all the studies that are followed by the day school. There are but two hours for recitation or study per evening, and six hours per week, and yet, in that short time, the amount of knowledge that is imparted and received is remarkable.

Why does the Evening Student, often fatigued by his day's work, usually gain so much during his short two-hour session? He realizes that there is no road to success but through a clear, strong purpose, and he stoutly battles to this aim. Now I do not wish to underrate the achievements of the day student, but I like to meditate over the remark of one of the faculty,—“The Evening Student comes here to work.”

Too much credit cannot be given to the faculty, whose earnest efforts have, in a large degree, contributed to the success of the Evening School. A kind word dropped now and then, a little extra attention, has often encouraged a lagging student to improve his condition. To them belongs the credit of sending out from the School of Design a body of young men and women fitted to take up their vocation and make good, on a much higher plane than before. It is realities like this that count, and that advertise the Evening School of the Rhode Island School of Design throughout the business world.

MY BEQUEST

When I'm old and when I'm famous,
If our school is standing—still,
When my memory fondly lingers
With dear schooldays on the Hill;

When I think of all those stairs
We poor students had to climb,
Up and down, from class to lunch-room
Every solitary time!

Of those countless weary journeys
To the portrait class, on high,
When our tired bones were aching,
And we longed for wings to fly!

To my lawyer, grave and solemn,
Shall a note be quickly sent,
Briefly asking him to draw up
My last will and testament:

"I bequeath an elevator,
And a boy to run it, too;
Ah, and then a new piano,
And a looking-glass, or two!

These, and other sundry trifles
I should leave to our dear school,
With the hope that fellow-students
Would but follow out this rule!"

A Simple Sophomore.



We think of our school building on Saturday as silent and empty, or given over to the ministrations of the janitor. Our Visitor found it quite otherwise at the School of Design when he chanced in there one Saturday morning. Eager children swarmed the building, filling all the classrooms, and soon settling down to a morning of drawing, painting or modeling.

One group became much interested in a cunning little black bear that would not keep still a minute. They were getting valuable training in action sketching.

In another room a pair of rabbits were occupying the attention of eight young sculptors, who were having their first lesson from life. Earlier in the year they had designed and executed a few tiles, and had modeled animals in relief from casts.

In the Architectural room there was a group of ambitious small boys working at mechanical drawing. Many of these pupils, and those of the other Saturday classes, the Visitor learned, later enter the regular courses of the School, and this preliminary training is of great value to them.

In another room there was a class of girls designing stencils and applying their designs to curtains and scarfs, thus gaining an elementary knowledge of design in a practical and interesting way.

Other girls and boys were much engrossed with colored crayons and a group of still life. The Visitor counted thirteen classes, and learned that the children came not from Providence alone, but from as many as twenty different neighboring towns.

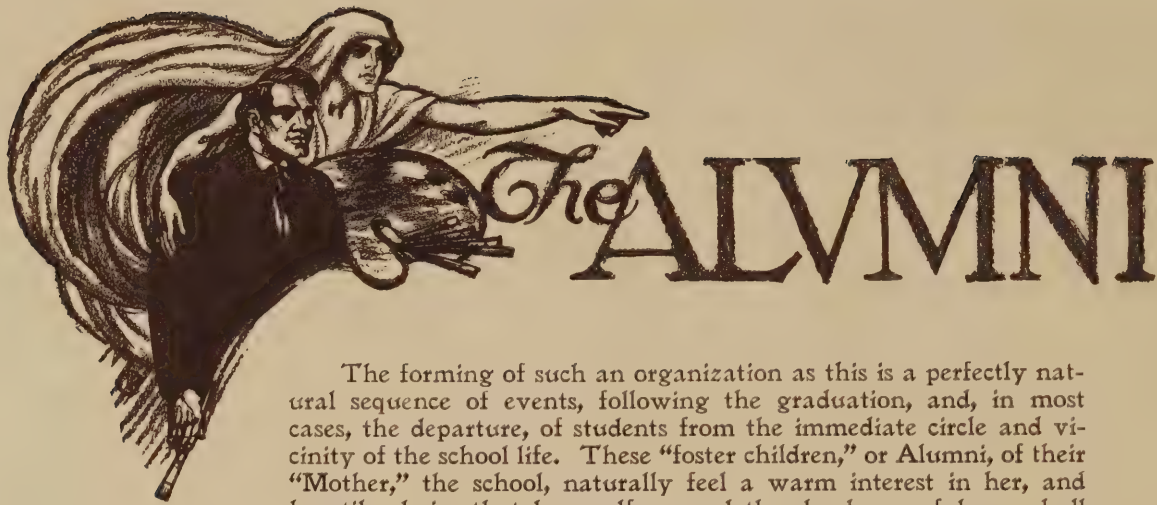
In the middle of the morning there was a short recess. Even those few minutes were profitably spent, the children being conducted in groups to the library to be shown its treasures, or to the museum to hear about some interesting picture or other object there. These excursions seemed to be much enjoyed by the children; indeed, the Visitor did not encounter a bored expression on any face there, although these children were giving up part of their precious play time to this work.

There were others besides children giving up their valuable Saturday mornings. Busy grade teachers there were, coming every week, striving to make themselves more efficient in this particular line, or to master the intricacies of some new manual art required in up-to-date schools.

The Visitor came away with quite a different idea of Saturday in at least one school. This building, with its corps of efficient administrators and instructors, was serving the people as well on Saturdays as on other weekdays.

FRESHMAN ALPHABET

A is for Arnold, our lengthy recorder,
B is for Bowen, who's always in order.
C is for Cargill, in our class she's "a winner,"
That girl works so hard she gets thinner and thinner.
C also for "Chaddy" and likewise for Chassey—
The last is a genius, his work is quite classy.
D is Deficient—we all are, alas!
E is for Elliott, a star in this class.
F is for Fair work of others not named,
G for two Greene girls, already quite famed.
H is for Handy, for Holden and Hill—
They fill us with mirth till our easels we spill.
I is for Idlers—our class has a few,
J is for Jones, who's a student quite new.
K is for Kenyon, the Freshman star cook,
Caught once in the modeling class reading a book.
L is for Lynch—a cute little dancer,
M's also for Martin, who'd animals paint,
M's for McNally, of boys an entrancer,
N is for Nolan. Few would call him a saint.
O is for Olsson, whose work is right clever,
P is for Palmer—(will she learn to draw ever?)
Q is for Questions on Fridays we ask,
R's the Reproofs when we're taken to task.
S is for Susan, our "Cousin" so stout,
Also for "Sisters" we grieve to leave out.
T's for the Time when we all shall be rich,
U is for talented Anna Ullrich.
V's for Vacation, a near Paradise,
W's for Ward, very bright for his size.
X is the letter we'll have to leave out,
Y is for Yale, who's an artist no doubt (?)
Z is for Zeal which so many do need,
That they with their classmates might stand in the lead.



The forming of such an organization as this is a perfectly natural sequence of events, following the graduation, and, in most cases, the departure, of students from the immediate circle and vicinity of the school life. These "foster children," or Alumni, of their "Mother," the school, naturally feel a warm interest in her, and heartily desire that her welfare, and thereby her usefulness, shall continue indefinitely. The simplest way for them to keep in touch with her future activities and aims, and to push her welfare, is to join the Alumni Association before leaving the school, thus establishing a definite connection with her and a regular exchange of mutual communications.

The Association has tried for many years past to keep in touch with all students leaving the school by means of printed circulars describing improvements and new activities in the various departments of the school and museum, and by giving them, from time to time, opportunities of continuing their interest and support in these directions by personal service, as well as by material gifts. The school needs both equally. The special work of the Association for two years past has been to raise a permanent fund of \$8,000, the interest of which shall be used each year to award a "Traveling Scholarship" to some student whose ability and personal character merit such an honor and responsibility.

The trust manifested by the Association in this student imposes upon him or her a real responsibility in going out into the wider circles of artistic and constructive work; viz., to glean everything possible of inspiration and information from great achievements in the past, as well as the present, and to prove himself or herself well fitted by the training received in the Rhode Island School of Design, as well as by natural ability, to carry forward such achievement whenever opportunity may offer in the future.

This work of providing a Traveling Scholarship, to be offered each year at the school, is now nearing completion, and it is to the new Alumni joining our ranks (and may their numbers be many!) that we look for fresh and vigorous efforts to carry the good work forward to a permanent achievement for the benefit and inspiration of present and future students and to stimulate healthy competitive effort among them. This will inevitably establish a higher standard of work in the students going out from our midst. The article below, quoted from our constitution, states briefly the general intention of the Alumni Association and the terms of membership.

"Any person who has been connected with the Rhode Island School of Design as student or instructor for one full school year is eligible for active membership in the Alumni Association on the payment of the annual dues to the treasurer."

Let us bestir ourselves to attract all eligible students, either graduates or undergraduates, to join the Association and help it to become, more than ever before, a strong factor in the development of usefulness and high artistic standards in the Rhode Island School of Design.

Mary F. Patterson.

RHODE ISLAND SCHOOL OF DESIGN

The Rhode Island School of Design was incorporated April 5, 1877, and was formally opened the following year.

The purposes of the School as given in its constitution are threefold: First, The instruction of artisans in drawing, painting, modeling and designing, that they may successfully apply the principles of art to the requirements of trade and manufactures. Second, The systematic training of students in the practice of art, that they may understand its principles, give instruction to others, or become artists. Third, The general advancement of art education by the exhibition of art and art studies, and by lectures on art.

During its thirty-six years' existence no essential change has been found necessary in the aims originally proposed by the founders of the School, although various courses of study have been extended or broadened, and new courses have been added to meet the requirements of educational advancement, or to strengthen the quality of students' work.

The School now awards its diploma in the following departments: Drawing and Painting; Modeling; Architecture; Decorative Design; Mechanical Design; Textile Design; Jewelry and Silversmithing; Normal Art.

The Rhode Island School of Design has 74,080 square feet of floor space devoted to the work of its School and Museum. The Main Building on Waterman Street contains the Museum, the offices of administration, the Library, rooms for the Departments of Drawing, Decorative Design and Architecture, and a Students' Social Room. Memorial Hall, on Benefit Street, contains rooms for the Departments of Mechanical Design and Textile Design. In addition the building has a hall seating eight hundred persons. West Hall, on North Main Street, contains the Machine Shops, the Departments of Jewelry and Silversmithing, Modeling and Normal Art, the ateliers of Architecture and Painting, the laboratories of the Textile Chemistry classes, and a large lecture room. The building next to West Hall contains the Mechanical Drawing Department.

Nearly all of the departments of the School have outgrown their present quarters, and it will be but a short time before another building will be erected to accommodate the ever increasing demand for this kind of institution.

H. O. E. C., '15.



A REVIEW

The opening event in the year's social calendar was the Hurdy-gurdy dance held in the Design room on October 29. Its informality was undoubtedly the cause of its success. Characteristic of all the Hurdy-gurdy socials was the cider which was served, for hurdy-gurdies in the Design room invariably call forth that particular beverage. The organ grinder proved very amiable, allowing Mildred Walker and Genevra Carry, as well as the boys, to turn the crank. Then it was that they discovered there is art even in organ grinding.

The next social gathering of the students took place in Memorial Hall on November 21, the occasion being the annual reception and dance given in honor of the Freshman class. There was nothing to make this event different from other such dances, unless it might be the absence of Sophomores. However, the evening was most enjoyable.

Closely following the Freshman reception was the Vaudeville given by the Athletic Association on December 10, which, although an innovation, proved a decided social and financial success. Just a week later, on the 17th, came the Christmas party in the Main Building. The whole school entered into this with such genuine enthusiasm that it is doubtful if coming events can surpass it in true social feeling among students and faculty, for the latter bade fair to lead the former in their merrymaking.

After the Christmas recess the school quieted down for a while, for not until the Valentine dance on February 18 was there anything to call forth the young artists to gayety. This dance, being private, proved to be a decidedly enjoyable event for all.

MRS. RADEKE'S TEA

In every school since the time of Noah,
Each separate class feels the other a bore;
The Seniors appear as if walking on air,
Which seem to the Freshies unjust and unfair.

So this year a champion entered their midst,
And offered them something they could not resist.
Of course, it was not for the Freshies alone,
But to get them acquainted,—and much better known.

The affair was announced as an informal tea,
At which every student had promised to be.
So Freshies and others turned out hale and hearty,
For to them it was sort of a "coming-out" party.

The guests all assembled at half after four,
And were met by the hostess just inside the door.
For, indeed, it was no very dress up affair,
With slippers of satin, low necks, and frizzed hair.

And while we were saying nice things to each other,
There straightway appeared first one tray, then another,
Holding daintiest cups of that clear, amber nectar
Such as Hebe once served up to Zeus and to Hector.

And a lavish display of those cute, frosted cakes,—
You know, just the kind that you own mother makes.
They were surely most tempting, and tasted so good,
That they seemed in our minds to suggest angel's food.

Two young ladies were there (whose names I'll not mention),
They'd never before been at this sort of function.
And well! do you know, they just emptied those plates,
As if being pursued by the Furies and Fates.

Of course "social errors" are always forgiven,
But there's little excuse for a girl over seven,
And although Mrs. Radeke's vision is keen,
As an ideal hostess, some things are unseen.

But (now to be serious) at the time to depart,
Every one had a feeling way down in her heart,
That for other good times they were not on a par,
And this was the kind to surpass them by far.

Mildred T. Walker.

VAUDEVILLE AND DANCE

The Vaudeville and Dance, given by the Athletic Association in Memorial Hall on December 10, was a departure from the usual type of social events of the school, in that it was given for mercenary reasons. This, however, did not prevent its being a success socially. The program, carried out by members of the school, included seven acts. After the overture by the orchestra, six bony creatures presented the "Skeleton Rag." The success of their costumes was due to the knowledge acquired by Spencer and Smith in the anatomy class. In the next act, Annabelle and Fran proved themselves experts as stage dancers. Marjorie and Raymond Hill, as "A Pair of Lunatics," kept the audience laughing with their hits on school celebrities. The fourth act was much appreciated by those who desired more classical music, for the trio, Nickerson, Furlong and Cull, rendered some most enjoyable selections. Signora Gugliemio, better known as Billy Henderson, made the hit of the evening with his clear, high voice and feminine disguise. The sixth act was singing and dancing by a real Scotch laddie in kilts. The entertainment was brought to a close by a short, but very effective pantomime, entitled "Sketches from the Orient." The action centered in the harem of the Sultan of Bangwara, whose dancing girls gave some very interesting steps, while Lou Massicotte and Billy Tilton distinguished themselves in a little modern dancing stunt of their own. The costumes and lighting were very effective, and furnished a most artistic finale. The usual cry for dancing had to be satisfied, however, so the floor was quickly cleared, and the remainder of the evening and a little of the next morning was spent in dancing.

CHRISTMAS PARTY

The Risod will agree with us
We think, of all good times,
Our Christmas party "takes the cake,"—
Such jingles, bells, and rhymes!
Our Christmas tree the ceiling brushed,
All laden down with toys,
With fifes, and dolls, and dogs, and drums,
For teachers, girls, and boys.
Our Mr. Rowe, a connoisseur
In glass, received a vase,
The Freshmen seemed to take full charge
Of Mr. Brigham's case;
A little purse for Mrs. Puech
To journey to the Moon,
For Macomber, a violin,—
He played us just one tune!
A "Kewpie" Mr. Loring found,
And other gifts galore;
Miss Gardiner's man at last appeared;
All had their share—and more!
Too true! Each one received a gift
And verse appropriate;
Some laughed, some wept, and trembled all
Before they knew their fate!
But some of us soon slipped away
To mystery's realms below,
To there concoct the delicacies
One dreams about, you know.
And soon such tempting little whiffs
Came stealing up the stair!
Those teasing, tantalizing breaths
Sent every one down, where
Red Bunnies and Cheese Dreams came true,
Not one but wanted more;
We fed just eighty hungry ones
In minutes forty-four!
When each and all had quite enough,
We gaily trouped upstairs,
And while victrolas played, forgot
In dancing, all our cares.
The future, too, unveiled itself
Through Mrs. Ferguson,
Who, aided well by Mr. Rowe,
Told fortunes, one by one.
At last, though early still it was,
Each went his homeward way,
A tired, but a merry crowd,—
Not one but who could say
"I never had so good a time."
Now that was "going some,"
For R. I. S. O. D., you see,
Is noted for its fun!

Emma F. Regester.

THE PENDLETON HOUSE

The Colonial House, which is a fine example of the purest type of architecture of the Georgian period, was built in 1906. It was the gift of Mr. Stephen O. Metcalf, and in it is housed a wonderful collection of furniture, porcelains, china and rugs, the gift of Mr. Charles Leonard Pendleton.

The building is unique in that it is one of the rare instances in which a structure was erected for the express purpose of housing a private collection, which is arranged, not as a museum, but as a gentleman of refined taste, living in the eighteenth century would have arranged his own home.

The collection was brought together by Mr. Pendleton, widely known as a connoisseur, who spent over thirty years of his life and the greater part of his fortune in acquiring the almost priceless pieces which collectors have vied with one another to obtain. Not one doubtful or imperfect piece is included, all being of the same high quality and of the same period. It contains some of the work of the noted cabinet makers of the eighteenth century. It covers the century between 1690 and 1790, extending as far back as Fromantell and Clarke, and contains many specimens of Chippendale, Sheraton and Hepplewhite.

There are two beautiful sets of chairs combining the massiveness of the Dutch and the grace of the Chippendale. One of these sets is of almost inestimable value, as it has not its duplicate in the world to-day. There is ample proof that the chairs were carved by Grenling Gibbons, the noted English wood carver and sculptor. They have solid backs beautifully carved with an eagle's head at the top, the beak holding the steles of the back and the talons grasping scrolls attached to drapery extending around the sides. These chairs are upholstered, the three in the hall in sixteenth century velvet, while those in the library are covered in green velvet, which was originally a priest's vestment of the same period.

In the hall are displayed some of the finest pieces of mahogany and porcelains in the mansion. The "pie crust" table, with circular depressions for plate or cup and saucer around the rim, Mr. Pendleton stated, was the only genuine piece of the kind known to collectors. In the corner opposite stands a Chippendale clock of mahogany, handsomely carved, and ranged along the side walls are Chippendale console tables, small mahogany cabinets and card tables and a great old *escritoire*, while rare pieces of Chinese red porcelain are disposed here and there. On the walls hang several old portraits, a large Queen Anne mirror, and a gilt frame mirror with sconces on either side. Almost every piece of mahogany furniture has the cabriole legs and claw and ball feet,—the hallmark of distinction,—and the beautiful shell carving, the acanthus leaf, the "falling water" motif, the garlands, festoons and

streamers, and the eagle's head and claws are noted in different places. The rugs are old hall rugs of the eighteenth century, with crimson background.

The chandeliers and girandoles in the several rooms are specially worthy of note. In the hall hang two bronze hall lanterns, with Bohemian cut glass slides, while in the parlor and library are chandeliers of antique ormolu with Bohemian cut glass bowl and vase. There are many beautiful mirrors throughout the house, the one in the parlor and its duplicate in the library being Chippendale mirrors brought over from England, having elaborately carved and gilded frames in rococo style, all the interstices between the flowers and foliage being filled with tiny mirrors. Then there are two convex mirrors on either side of the alcove in the parlor, each surmounted with an eagle, beautifully carved, and having sconces on either side.

In the parlor are six Queen Anne mahogany chairs and a settee with five cabriole legs, upholstered in red satin damask, and the hangings of the windows are of the same material. In this room hang a number of fine old canvases, and a corner table holds a portrait of Louis the Fourteenth, in a carved gilt frame, once the property of Joseph Bonaparte, King of Spain. Indeed, almost every piece of mahogany or bric-a-brac has a bit of romance or history connected with it. A number of tables, small cabinets, rare pieces of Chinese porcelains, and antique rugs complete the furniture and decorations of this room, with its beautiful fireplace and its alcove at one end.

In the library stands the double chair or sofa belonging to the set carved by Grenling Gibbons, and on either side stand little Dutch candlestands holding old silver candlesticks. On the floor is an antique Daghestan rug, and on mahogany tables and cabinets stand pieces of rare green jade, with carved teakwood standard, a bit of carved ivory, a reading-glass set in old silver, beautifully carved, and here, too, are wonderful pieces of Chinese porcelain.

The dining-room is furnished entirely in Hepplewhite and Sheraton, in pleasing contrast to the other rooms. Here are placed six graceful Hepplewhite chairs, with backs and slender legs picked out in gold, a Hepplewhite sideboard and dining-table, a Sheraton breakfast table, inlaid and carved, and a serving-table, and treasures of porcelains, silver and crystal.

In the china closet are housed eighty pieces of the rare "Famille Rose" china, pieces of Lowestoft, Cauliflower, old Nankin, Crown Derby, Chinese blue and white, and salt glaze.

The exhibition room, opposite the dining-room, is filled with old pieces of mahogany, curious tables, cabinets, pie crust tables, a cabinet filled with Whieldon pottery; there is also in this room a block front secretary which is of American manufacture of the Colonial period, a block front dressing-table, also several secretary bookcases of the Chippendale period. One of the greatest treasures of the collection is a rare old long case clock, made about

1670. There are several of these long case clocks in mahogany and walnut disposed throughout the mansion, but none so rare as this.

The four bedrooms on the upper floor contain treasures of old mahogany in the way of highboys, bureaus, dressing-tables, four-poster bedsteads, beautifully carved, Queen Anne, Chippendale, Sheraton and Hepplewhite chairs, tables, mirrors and clocks. Among the more noteworthy pieces of furniture is a "field" bedstead, with slender fluted columns, claw and ball feet. A splendid example of modern carving is shown in the mahogany bedstead in the bedroom over the library. It has the cluster columns typical of the Chippendale period, with claw and ball feet, and the headboard is beautifully carved with flowers, leaf and "falling water" design.

Small wonder is it, then, that the School of Design is proud of this most extraordinary collection. And why shouldn't it be? What other art school or museum can exhibit its equal?



The old Student Board was a grumpy old board,
And a grumpy old board was it.
It called in all kinds, took them one at a time,
And started to give them fits.

But the old Student Board, that grumpy old board,
Got rattled and fussed, and dismayed;
For no one in school had broken a rule,
And the memory of that meeting won't fade.

ATHLETICS



W. D. Phipps

THE ATHLETIC ASSOCIATION

To the outsider, an athletic association may seem a misfit in a School of Design. It is, nevertheless, an axiom that wherever there is a group of able-bodied boys there will a football or baseball team spring up by tacit consent. In the usual course of events, therefore, the boys of the school had begun, several years ago, to organize teams for their own amusement. These had always been more or less feebly supported by "passing the hat" when it seemed necessary, which occurred frequently.

Thus it was that the organization of the Athletic Association in October, 1912, was hailed with enthusiasm by the boys of Memorial Hall. At the first meeting, the dues were fixed at a dollar and a half a year, with half that amount for associate members. Those who preferred could pay twenty-five cents each of the eight school months. When the basket-ball girls joined the association in January, as associate members, the students of the Main Building began to realize that the new organization was more than a mere rumor. From then on, the school as a whole has supported the new enterprise.

At the beginning of this year new officers were elected, and in addition an entertainment committee was appointed to work with the executive committee in arranging the Vaudeville and Dance of December tenth. In spite of the heavy expenses, the association received welcome addition to its treasury. If the entertainment is made an annual affair it will probably net even more profits in the future.

This year the Athletic Association has supported five teams: football, hockey, basket-ball, baseball, and girls' basket-ball. With the formation of each team there came invariably the question of a hall or field in which to practice. The only ground available for football practice is the ungraded lot surrounded by the various school buildings. This "campus," however, affords but a small area of level ground, which makes the quick shifting of the line not only strenuous, but dangerous, as well. If the Athletic Association could secure the support of the student body and the faculty in having a portion of this now idle ground graded for athletic purposes, it would prove of immense advantage to the teams representing this institution.

Then again, both the girls' and boys' basket-ball teams have been seriously handicapped because of the fact that they have had no hall in which to practice or have games.

The boys' basket-ball team has had no practice but the actual games played against outside schools. Although they made a most excellent showing, the boys would have reflected far greater credit upon our school had they had regular practice. And there it is,—a team is an advertisement, good or bad, for the school whose name it bears. Can we afford to have our school looked upon as an institution lacking in efficiency because our athletic teams lack the efficiency which only comes through practice under favorable conditions?

This is, then, what the Athletic Association is aiming to do,—to help the students in their endeavor to help the school. With enthusiastic support of each individual of the faculty and student body, it is not such a very unattainable goal.

OFFICERS, 1913-1914

President — Bernt G. Zetterstrom.
Vice-President — Marjorie L. Ward.

Secretary — Wilhelmina R. Babcock.
Treasurer — Arthur F. Ferguson.



Back Row — Ramage (Mgr.) ZETTERSTROM, MILLER, CAPRON, SISSON.
Middle Row — BABCOCK, GOFF, LANGWORTHY, GRANT, LANDRY, LOVERING, LUNDIN.
Front — MCGAULEY, ROSSI.

FOOTBALL

The football team sent out by the School of Design last fall worked out its plays without the aid of a coach, practiced, what little it could, in what is nothing more than a driveway, and then played a brand of football that would do credit to any school.

In all of the five games played, our opponents were held to comparatively small scores, Technical High, of this city, running up the largest score, of thirty-four points. There were only two teams, Technical and Moses Brown, against which our boys failed to score.

The scores were as follows:

	Opponents	Opp.	R. I. S. D.
Oct. 10.	Woonsocket	0	2
Oct. 17.	Technical	34	0
Oct. 24.	Warwick H. S.	6	13
Nov. 7.	Warwick H. S.	19	7
Nov. 14.	Moses Brown	19	0

The lineup:

Manager—Ramage	l. t., Gauch
r. e., Lundin	l. e., Babcock
r. t., Capron	q. b., Miller
r. g., Landry	r. h. b., Sisson
c., Grant (captain)	l. h. b., Zetterstrom
l. g., Langworthy	f. b., Morrison

Substitutes, Rossi, Lovering, McGauley, Goff.



WHIPPLE, MARSHALL, MALLORY, MOORE, SANDERS, GREENE, WARD.

GIRLS' BASKET-BALL

When it was suggested, in 1912, that the girls form a basket-ball team, the idea was received by all the classes with great enthusiasm. A coach was decided upon, and the gymnasium of the Women's College was secured for practice. At first, a large number of girls reported, but their interest soon waned, until only a few appeared regularly. After the Athletic Association gave us its financial support, in February, we had an opportunity to appreciate the value of that body. Last September we joined for the year as auxiliary members, and have continued to have its support during this year.

Practice was started early in January, but it was not until the 9th of February that we played our first game. Our opponents, the freshmen of the Women's College, proved no match for us, for when the final whistle blew the score stood 34-3 in our favor.

The hardest game of the year was played with the sophomores of the same institution on Monday, March 30th. They made their first goal in the first two minutes of play, and continued scoring until they had three goals to their credit. When we started gaining we succeeded in bringing the score to 15-13 in our favor by the end of the first half. The score was tied the greater part of the last half, but the final score was 21-19 in favor of the School of Design.

Next year we hope to find more teams to play us, for this year the report has been: "We are playing no outside games." Perhaps if we had a hall of our own for practice and games we would find it easier in many ways.

The team:

s. c., S. Moore (captain)	l. f., J. Sanders
r. f., M. Kendall	r. g., L. Whipple
c., D. Marshall	l. g., E. Mallory

Coach, Maud Tucker; Substitutes, M. Ward and A. Greene.



*Standing — MILLER, MCGAULEY.
Seated — CROOK, BARLOWE, BIESEL, BERTCH*

BOYS' BASKET-BALL

When we consider that the boys' basket-ball team had no hall in which to practice, we can fully appreciate the creditable showing which it made. Owing to this handicap for practice, there was no way of developing new material. All of the regulars had played on strong teams before entering this school, a fact which is accountable for the good showing against other teams. Biesel had played with Rogers High, of Newport; Barlowe and Crook had had experience with athletic clubs; while Miller and Bertch both had held positions on the championship Woonsocket High team of 1910-'11. McGauley, who substituted, was very capable, and gives promise of developing into a very good player.

Although our opponents scored 250 points to our 202, it does not detract from the merits of our team, for some of New England's strongest teams are on the list.

The team will lose McGauley and Miller by graduation this year, but with new material coming into the school, prospects are bright for a fast team next season.

	Opponents	Opp.	R. I. S. D.
Dec. 9.	Central Falls	16	7
Dec. 19.	Mansfield High	9	19
Jan. 6.	Fall River Tech.....	29	9
Jan. 9.	Rogers High	48	16
Jan. 22.	Colt Memorial	18	35
Jan. 28.	Durfee High	26	18
Feb. 3.	Woonsocket	21	16
Feb. 5.	North Attleboro	13	21
Feb. 10.	East Greenwich	31	15
Feb. 25.	Attleboro	18	21
Mar. 19.	Colt Memorial	21	25

Total number points won, 202; lost, 250.

Games won, 5; lost, 6.

HOCKEY

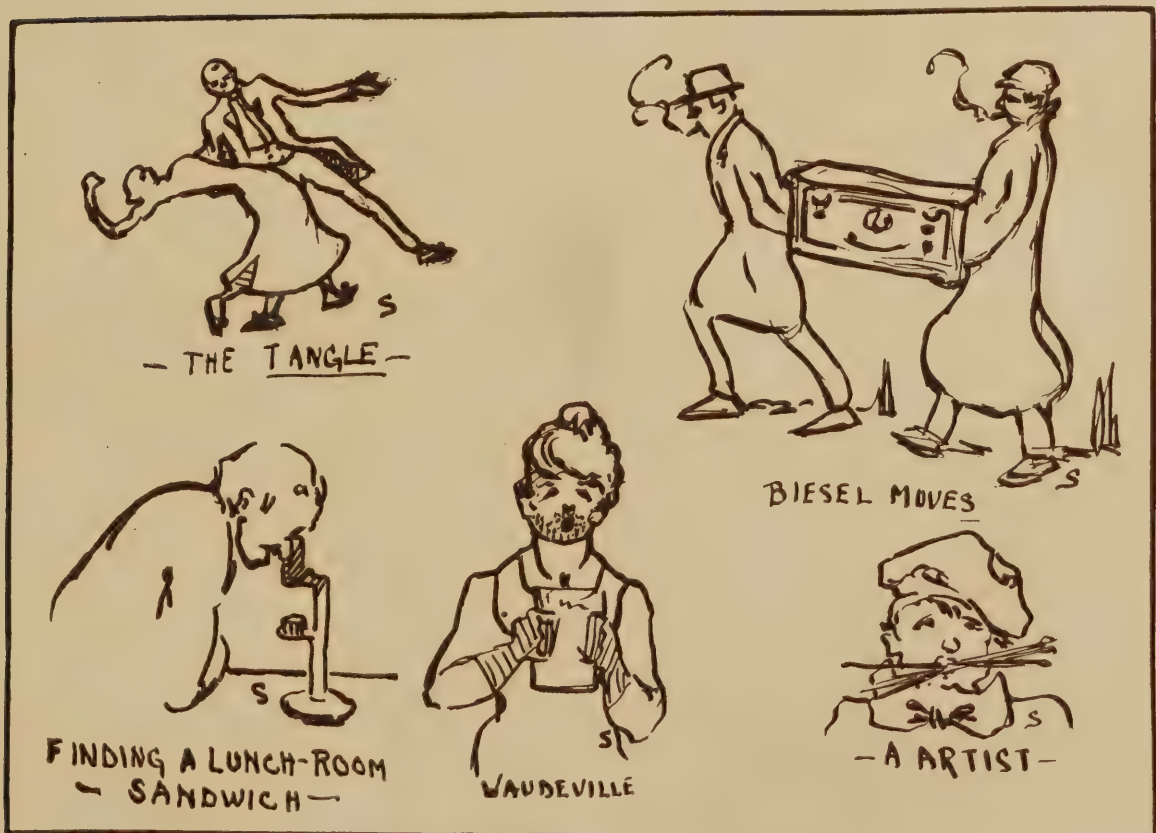
"Yes, we had a hockey team, too. You didn't know it? Well, they were a quiet sort. Just the same, they played three games and won 33 1-3 per cent of them. The scores aren't bad, though, at that. Must have been interesting, such close scores. Too bad we didn't go out to see them play. Never mind, there's another year coming, and most of the team will be with us. Then, with a little more ice and enthusiasm, and a whole lot of support, we'll have quite a team."

Here they are:

Cull—left wing
Rossi—left center
Flynn—right center
Coop—right wing
Herman—cover point
Plass—goal
Bernstrom—point.

This is what they did:

Bryant & Stratton.....3	R. I. S. D.....0
R. I. Commercial.....1	R. I. S. D.....0
LaSalle0	R. I. S. D.....2





BACK TO OIL PAINTING AGAIN

LAST WILL AND TESTAMENT

We, the undersigned, being at this date in health and of a sound mind, do solemnly bequeath to the Normal Art Class of 1915 and their successors forever, the illustration room, for any use to which they may wish to put it; and all articles contained in said room at date of our release; all personal property, such as thumb-tacks, locker keys, and jewelry tools; all canvases and stretchers, which will be found in the safe in West Hall; all coat-hangers, lunch boxes, collections of vegetables, flowers, etc.; and the entire Normal Art Exhibition; all of which are to be equally distributed by lot among the above-mentioned students; besides personal property, stocks and bonds to the amount of nineteen cents, which shall be deposited in the school vault as a nucleus for a Teachers' Retirement Fund; also stocks and bonds to the amount of thirty-two cents; which amount is to be used to install an elevator within one month after our release. As executor we hereby appoint Miss Molly Gammons. Whereunto we set our hand and seal.

Senior Normal Artists.

Witnesses:

Risod Board.

RISOD ARTISTS

HORATIO W. BISHOP
HELEN W. BROWN
FRANCES S. BURNHAM
CHESTER L. DODGE
WILFRED I. DUPHINEY
JOSIE O. GAUTHIER
JOSEPHINE P. HAGAN
VENA J. HURD
LLOYD B. LANGWORTHY
CLARA K. NELSON
MILDRED H. PENDER
WILLIAM A. ROSSI
HAROLD I. SMITH
NILES M. SPENCER
JOSEPH TOOMEY
LESLIE B. WOODS

CALENDAR OF DATES

- Sept. 22. Back at school again. Welcome to Mr. Brigham.
Sept. 23. Beginning to think about working.
Sept. 24. Every one carrying out good resolutions for the school year.
Sept. 26. We hear all about the Cleveland School of Art pageant.
Sept. 29. Mass meeting in Memorial Hall. Why not have them more than once a year?
Sept. 30. Meeting of the Athletic Association.
Oct. 2. The Freshman trio get a monopoly on the mirror.
Oct. 3. Powder puff appears "to the Freshmen from their dear friends, the Seniors."
Oct. 5. Collection is taken, and mirror appears in Freshman dressing-room.
Oct. 6. Upper class girls wear their hats straight for the first time in two weeks.—World's series start. Scarcity of boys at school.
Oct. 9. Normal girls overhear lecture to the Freshmen in which their instructor mentions the prevailing custom of young women of emphasizing the eyes and cheeks, and the modern girl's efforts to attract man.
Oct. 17. First, last, and only joint meeting of the Athletic Association in Memorial Hall.
Oct. 21. The sun appears for the third time this month.
Oct. 23. Mrs. Radeke gives a tea in the Students' Room.
Oct. 24. Mr. Brigham perches on a thumb tack (temporarily).
Oct. 29. Hurdy-gurdy dance in the Design Room.
Oct. 31. Mr. Nichols, ex-art editor of "McClure's," gives a lecture to the students.
Nov. 1. We hear rumors that one of our instructors cut some capers last night at the Narragansett.
Nov. 3. Poster week in the Design Room.
Nov. 5. Sophomores have class meeting in Memorial Hall. Great results expected.
Nov. 8. Memorial Hall boys capture the butter thieves on North Main Street.
Nov. 11. "Peg-o'-my-Heart" playing at the Opera House.—Decrease in afternoon attendance. N. B. These two items haven't the slightest connection.
Nov. 12. The monkey attracts quite a little attention in the Design Room.
Nov. 13. Mr. Drury upsets a jar of buttermilk on the office floor.
Nov. 19. Hot dogs make their appearance at the lunch counter.
Nov. 20. Reports chief interest.
Nov. 21. The architects smell talcum powder. Reception and dance for the Freshmen.
Dec. 5. Notice appears in the Design Room stating that a chapel service will be conducted for the benefit of those doing the "tombstone."
Dec. 8. First basket-ball practice for the girls.
Dec. 9. Mr. Clark's lectures on Design begin.
Dec. 10. Athletic Association Vaudeville and Dance.
Dec. 12. "Didn't we have a fine time?"—Piano left in the hall. Dancing at one o'clock. Entrance via fire escape.
Dec. 17. Chafing dish supper and Christmas tree.
Dec. 18. Concert with Christmas tree instruments. The school orchestra is formed.
Dec. 19. Christmas vacation begins.
Jan. 7. Joke sprung by Cull at "Risod" board meeting: "Try this on your piano."
Jan. 12. Real old-fashioned gale strikes the city. Window and door in West Hall blown in.

(Continued among Advertisements)



A pupil was escorting a visitor through the school galleries.

Pupil: "And this room is all Italian Renaissance."

Visitor (looking about in surprise): "And did *he* do all these?"

Professor Colvin says the question method is a good method to use to find out how much people don't know.

Note—This method has been tried in the Psychology Class, and worked successfully.

Miss Woodward (mourning in Action Class): "Dear, dear! Is there no girl with a full skirt to pose for us? Great Scott! What are we women coming to?"

Mr. Schmitt tells Clara that some day, if she continues drawing Newfoundland puppies, she will have a monument in a circus.

Mr. Brigham (criticising a composition): "And is that little boy supposed to be going fishing with the men at the wharf?"

Myra: "Oh no, he's going fishing on his own hook."

Henderson: "Guess I'll be careful what I say. I hear they are going to put all clever and original remarks in the 'Risod.'"

Zetterstrom (at the first meeting of the Athletic Association): "Er— we will now have the election of manager for the girls' football team (great amusement). Er— I mean the girls' baseball team."

"Say, Miss Heffernan, can you tell me if Spencer is left-handed?"

Wonder why Katherine blushed and left the room?

Jessie Sanders (in the woodwork shop): "Oh! I've cut my finger most off!"

Vichy: "Cheer up! Practice makes perfect."

Nemo (sweetly): "Ernie, Ernie."

Mark: "What?"

Nemo (just spying Mr. Rose): "Oh, H-e-l-l-o-a!"

Annabelle, after cramming all morning for a History of Education examination, finally arrives at the conclusion that "Sometimes knowledge is worth more to most people."

Mr. Cirino: "Take your compasses and draw a circle."

Freshie: "I didn't bring my compass. Can I use my angle?"

Mildred W.: "Oh Vichy, you look just great through this diminishing glass!"

Miss Allbright (reading from slips): "Miss Henderson, is it?"

Elizabeth M.: "Oh, Rita, haven't you a small hand? Why, you wear a regular kid's glove."

Any afternoon in Freshman Water Color Class:

"Who has the scrub brush?"

Chassey (as usual): "Right over here."

Mr. Schmitt: "Who told you that you might go down town?"

Sue (sweetly): "Mamma told me to!"

Emma R.: "Who's going to play the piano?"

Annabelle: "I've got 'You Made Me Love You' in my locker."

Henderson: "It must have been a tight squeeze."

From the bulletin board:

Danger! ! Beware of the hot dogs in the lunch room!

Lost! A box of beauty spots. Return to any stylish young Freshie.

Will the persons who kept some of the girls up on the roof kindly report to the office?

Gone, but not forgotten:

Miss Claudia Langworthy, in her third year, of chronic matrimonitis.

Marjorie, you must never use your instructors for composition subjects. Never mind, experience is a good teacher.

Will somebody please enlighten the poor little Freshmen? They asked the Juniors, awhile ago, if they had been over to the "Thumbtack Exhibit" at the Art Club.

We warn the conductors on the Friendship Street line to look out for Mildred Pender. She hasn't learned to distinguish between car tickets and Reiner's soda checks.

Advice about studying History of Art:

"Don't study when you're happy, for that would make you blue;

Don't study when you're sad, or have something else to do;

Don't study in the daytime; don't study in the night;

But study at all other times with all your main and might."

STARK HUNGER

Did you ever hear of Spencer?
Did you ever hear of Smith?
If you haven't, I am sorry,
For a pleasure you have missed.

We've great men here among us,
Men whose talents ever shine.
But these two are ne'er so happy
As when just about to dine.

And I'll tell you, gentle maidens,
As a moral to this rhyme,
Mind where you leave your lunches
While at the School of Design.

A SUMMER INCIDENT IN THE GALLERIES



THE SCHOOL ORCHESTRA

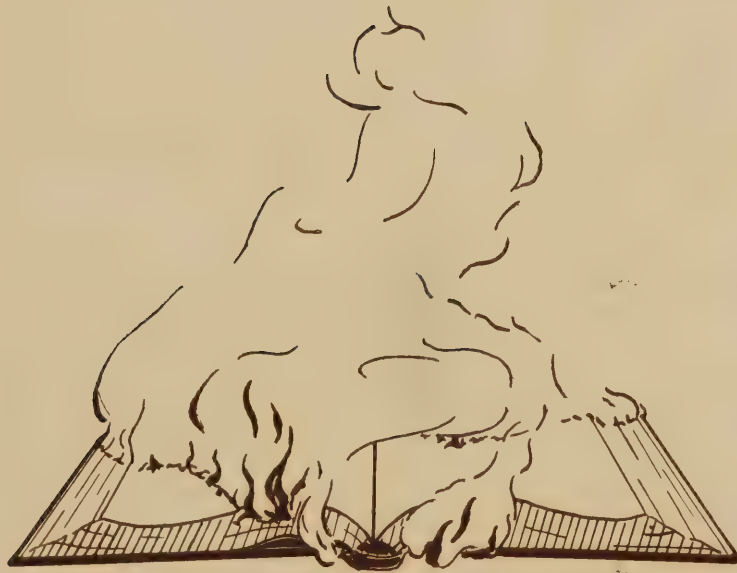


We had a band in our school—
You should have heard 'em play
“Coax Me,” “Love Me,” tango, trots,
And “On the Way to Mandalay.”

But now that music is no more.
At noon we watch and wait
For one faint strain of Spencer's rag.
Alas! 'Tis cruel fate.

Spencer's flute and Smith's old drum
And Biesel's funny keys,—
They all have vanished, and, of course,
We're howling still for these.

The "Risod" Board extends its sincere thanks to all who have helped us in the publication of this, the first "Risod." We appreciate the spirit of good feeling among the students, and thank all those who contributed, whether or not the contribution was printed. To the Howard-Wesson Company, of Worcester, we are particularly grateful for the splendid cuts and half-tones throughout the book. To the printers, Snow & Farnham Company, we express our appreciation for their usual excellent work. And to the advertisers we extend our heartfelt thanks, for without them the first number of the "Risod" would have been a mere pamphlet.



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Jan. 13. Five below. Mr. Brigham gives a History of Ornament lecture.

Jan. 14. Miss R——— waits for a telephone call. Persian lecture at 8 P. M.

Jan. 15. Skating principal topic of conversation.

Jan. 16. University Glee Club concert. The dog tries his skill as first tenor.

Jan. 19. Meeting of committees from Student Board, "Risod" Board, Athletic Association and Alumni Association. Lively times.

Jan. 20-26. Mid-year vacation.

Jan. 26. New term begins. Freshie appears accompanied by mother.

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Jan. 27. Mark says "Renaissance" is French for "hash"—a little of everything.

Jan. 29. Long faces and History of Art note-books become fashionable.

Jan. 30. History of Art examination.

Feb. 2. "Risod" meeting at Miss Babcock's. Joke—pass the fudge.

Feb. 3. The model in sketch class wants to go down to North Main Street for a drink during rest.

Feb. 5. Smith, Flynn, Biesel and Spencer furnish music for dancing and a parade after school.

Feb. 6. Anatomy lectures begin.

Feb. 9. Esther Harrington and Jessie Sanders get marooned on the roof. Elizabeth Parker hurdles the case at the foot of the stairs.

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Feb. 10. Ramage is minus his mustache.

Feb. 11. Spencer, Smith and Biesel play laborers in action class.

Feb. 12. Thermometer nine below. Freshman girls wear their hair down their backs.

Feb. 16. Annabelle King gets a valentine, and Smith walks down Westminster street "licensed to have one sweetheart."

Feb. 17. The Baptist Church clock stops.

Feb. 18. Valentine Dance in Memorial Hall.

Feb. 19. The model faints in the men's life class.

Feb. 20. The architects adopt little pigtails.

Feb. 23. Good cider may be found at Spencer's grocery store, say five feminine artists.

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Feb. 24. Fire on North Main Street.

Feb. 25. The Student Board has a pink tea in West Hall. Very select gathering.

March 2. New slogan: "Got anything for the 'Risod'?"

March 5. Lecture by Mrs. Hunt on Dutch perfume bottles.

March 6. Professor Colvin feels kittenish.

March 8. Vichy and Hilda Allwood arrive on time.

March 9. Vichy recites for first time this year. Mr. Brigham begs Annabelle's pardon, but he admires the color of her blouse.

March 10. Mr. Cirino greets Hilda and Annabelle with "good morning." On recovering, they return it.

March 11. Exams on Education.

PATRONIZE

OUR ADVERTISERS

